



1868 - 2018

Naučni i stručni časopis tekstilne industrije

UDK 677+687

ISSN 0040-2389

Scientific and professional journal of the Union of textile engineers and technicians of Serbia

Godina LXVI • Broj 4 • Beograd 2018 • Strana 1-120 • Tiraž 100

Izdavač: SAVEZ INŽENJERA I TEHNIČARA TEKSTILACA SRBIJE

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Tekući račun: 295-1201292-77 Srpska banka

Štampa: M studio, Stara Pazova

Za izdavača: Prof. dr Snežana Urošević

Predsednik Izdavačkog saveta: Stanko Kiš, dipl. ing.

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SADRŽAJ

Reč urednika	3
Mahir Torsun, İsmail Usta, Muhammet Uzun	
DEVELOPMENT OF NEW GENERATION ELECTRICAL HEATING SYSTEM BY METAL CONDUCTIVE CORE-SHEATH COMPOSITE YARNS	4
Mirjana Kostić, Biljana Pejčić, Jovana Milanović, Ana Kramar	
CELULOZNA VLAKNA: TRENDovi U PROIZVODNJI I PRIMENI	16
Maja Jankoska, Goran Demboski	
AFFECTING CLOTHING COMFORT BY FABRIC STRUCTURE VARIATION	25
Natalia Chuprina, Maryna Kolosnichenko	
COMPLEX APPROACH TO FORMING OF THE FASHION SYSTEM AS THE INTEGRATED PHENOMENON OF MODERN SOCIETY	31
Marija Kertakova	
ANALYSING THE WORK OF ONE OF THE MOST EMINENT MODELERS WHO WORKED DURING THE FIRST HALF OF THE XXTH CENTURY-JACQUES DUSSE, MADELEINE VIONNET, MARIANO FORTUNY Y MADRAZO, AND JEANNE PAQUIN	35
Slađana Antić, Ana Ilić, Suzana Đorđević, Dejan Petrović	
ANALIZA UTICAJA DEFINISANIH PARAMETARA BLOKBAFER-A PRI IZRADI KROJNIH SLIKA RAČUNAROM ...	45
Ineta Nemeša	
AUTOMATIZOVANI SISTEMI ZA REZANJE TEKSTILA LASEROM	52
Svitlana V. Andros, Vasyl H. Gerasymchuk	
INFLUENCE OF FREE TRADE AND PROTECTIONISM ON THE DEVELOPMENT OF TEXTILE INDUSTRY	58
Gordana Kokeza, Snežana Urošević	
STRATEGIC DIRECTIONS OF THE DEVELOPMENT OF THE TEXTILE AND CLOTHING INDUSTRY IN THE REPUBLIC OF SERBIA	69
Kosana Vićentijević	
RAČUNOVODSTVENI ASPEKTI CIRKULARNE EKONOMIJE U TEKSTILNOJ INDUSTRIJI	79
Dragan Dimitrijević, Živoslav Adamović, Željko Đurić	
PROCES GENERISANJA MODELA MSP-IMPLEMENTACIJA EFIKASNIH ISTRAŽIVAČKIH METODA (1. DEO)	85
Vesti i informacije	96
Tržište tekstila	106
Spisak recezenata	118
Uputstvo autorima	119

U FINANSIRANJU ČASOPISA UČESTVOVALO
MINISTARSTVO PROSVETE, NAUKE I
TEHNOLOŠKOG RAZVOJA REPUBLIKE SRBIJE



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ISSN 0040-2389

Scientific and professional journal of the Union of textile engineers and technicians of Serbia

Volume LXVI • Number 4 • Beograd 2018 • Page 1-120 • Printing 100
Publisher: Textile Engineers and Technicians Union of the Republic Serbia
Editorial offices: Serbia, 11000 Beograd, Kneza Miloša 7a/II, tel: 064 15 03 053
e-mail: casopistekstilnaindustrija@gmail.com

For publisher: Snežana Urošević, Ph.D.

President of the Publishing Council: Stanko Kiš, dip.ing.

Editorial Council: Snežana Urošević, Ph.D., Ana Jelić-Aksentijević, Ph.D., Danijela Paunović, Gordana Čolović, Ph.D.

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CONTENT

Editorial Council	3
Mahir Torsun, İsmail Usta, Muhammet Uzun	
DEVELOPMENT OF NEW GENERATION ELECTRICAL HEATING SYSTEM BY METAL CONDUCTIVE CORE-SHEATH COMPOSITE YARNS	4
Mirjana Kostić, Biljana Pejić, Jovana Milanović, Ana Kramar	
CELLULOSE FIBERS: TRENDS IN PRODUCTION AND APPLICATIONS	16
Maja Jankoska, Goran Demboski	
AFFECTING CLOTHING COMFORT BY FABRIC STRUCTURE VARIATION	25
Natalia Chuprina, Maryna Kolosnichenko	
COMPLEX APPROACH TO FORMING OF THE FASHION SYSTEM AS THE INTEGRATED PHENOMENON OF MODERN SOCIETY	31
Marija Kertakova	
ANALYSING THE WORK OF ONE OF THE MOST EMINENT MODELERS WHO WORKED DURING THE FIRST HALF OF THE XXTH CENTURY-JACQUES DUSSE, MADELEINE VIONNET, MARIANO FORTUNY Y MADRAZO, AND JEANNE PAQUIN ...	35
Slađana Antić, Ana Ilić, Suzana Đorđević, Dejan Petrović	
ANALYSIS OF THE DEFINED BLOCKBUFFER PARAMETERS INFLUENCE IN COMPUTER MAKING OF PATTERN CUTTING IMAGES.....	45
Ineta Nemeša	
AUTOMATED LASER CUTTING SYSTEMS TO PROCESS TEXTILES	52
Svitlana V. Andros, Vasyl H. Gerasymchuk	
INFLUENCE OF FREE TRADE AND PROTECTIONISM ON THE DEVELOPMENT OF TEXTILE INDUSTRY	58
Gordana Kokeza, Snežana Urošević	
STRATEGIC DIRECTIONS OF THE DEVELOPMENT OF THE TEXTILE AND CLOTHING INDUSTRY IN THE REPUBLIC OF SERBIA	69
Kosana Vićentijević	
ACCOUNTING ASPECTS OF CIRCULAR ECONOMY IN THE TEXTILE INDUSTRY	79
Dragan Dimitrijević, Živoslav Adamovci, Željko Đurić	
THE PROCESS OF CREATING OF THE MODEL OF SME - IMPLEMENTATION OF EFFICIENT RESEARCH METHODS (PART 1)	85
New and information	96
Tekstile market	106
Reviewers list	118
Instructuin for Autors	119
THE MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGICAL DEVELOPMENT PARTICIPATED IN FINANCING OF THE JOURNAL	

ANALYSING THE WORK OF ONE OF THE MOST EMINENT MODELERS WHO WORKED DURING THE FIRST HALF OF THE XXTH CENTURY – JACQUES DUSSE, PAUL POIRET, MADELEINE VIONNET, MARIANO FORTUNY Y MADRAZO AND JEANNE PAQUIN

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Professional paper
UDC: 687.11.12.15.001.575"19"

Abstract: *Some of the most prominent modelers who worked during the first half of the XXth century – Jacques Dusse, Madeleine Vionnet, Mariano Fortuny and Madrazo and Jeanne Paquin do not completely dissociate themselves from their colleagues who have worked before them. The very fashion of the twentieth century as an expression of the social ideal is based on the excellence of its predecessors, and it is also its great merit – to use the achievements by developing and enriching the best of them. By creating their collections of clothes, these designers rely not on their particular buyer, unlike their colleagues from the last century, but they have before them the collective, generalized image that, according to the philosophers, „gathers“ all individual consumers. Urgently, designers declare this image as conforming to the ideal (projecting in itself the ideal), or at least tightly approaching it. They are clearly aware of the lawfulness that the revolution first occurs in the social world, and only then fashion gives its visible expression. They realize that once accomplished, the social revolution can give much more freedom to the creator if he proposes things that are tied to new social ideals. And here, if we look at the general effect of these designers, it is a new conceptual and aesthetic basis that takes basic elements of famous past styles, uses them for new idea concepts and combines them with modern materials and accessories.*

Keywords: Jacques Dusse, Madeleine Vionnet, Mariano Fortuny y Madrazo, Jeanne Paquin, first half of the XXth century, fashion, the social revolution, new social ideals, a new ideological and aesthetic basis, new ideological concepts

ANALIZA RADA JEDNIH OD NAJEMINENTNIJIH MODNIH KREATORA KOJI SU RADILI U PRVOJ POLOVINI 20.VEKA – ŽAK DUCE, POL POARE, MADELINE VIONET, MARIANO FORTUNI I MADRAZO I ŽANA PAKEN

Apstrakt: *Neki od najistaknutijih modnih kreatora koji su radili tokom prve polovine XX veka - Jackues Dusse, Madeleine Vionnet, Mariano Fortuni i Madrazo i Jeanne Pakuin se ne odvajaju potpuno od svojih kolega koji su radili pre njih. Sama moda dvadesetog veka kao izraz društvenog ideala zasniva se na izvrsnosti svojih prethodnika, a takođe je i njegova velika zasluga - da iskoriste dostignuća razvojem i bogatstvom najboljih od njih. Kreiranjem svojih kolekcija odeće, ovi dizajneri se ne oslanjaju na njihovog određenog kupca, za razliku od svojih kolega iz*

prošlog veka, ali imaju pred sobom kolektivnu, generalizovanu sliku koja, prema filozofima, "okuplja" sve pojedinačne potrošače. Hitno, dizajneri deklariraju ovu sliku u skladu sa idealom (projektujući ideal sam po sebi), ili barem približno. Oni su jasno svesni zakonitosti da se revolucija prvi put pojavljuje u društvenom svetu, a tek onda moda daje svoj vidljiv izraz. Shvataju da jednom postignuta, društvena revolucija može dati mnogo više slobode tvorcu ako predloži stvari koje su vezane za nove društvene ideale. A ako pogledamo opšti efekat ovih dizajnera, to je nova konceptualna i estetska osnova koja uzima osnovne elemente poznatih stilova prošlosti, koristi ih za nove koncepte ideja i kombinuje ih sa savremenim materijalima i modnim detaljima.

Ključne reči: Jackues Dusse, Madeleine Vionnet, Mariano Fortuni i Madrazo, Jeanne Pakuin, prva polovina XX veka, moda, društvena revolucija, novi društveni ideali, nova ideološka i estetska osnova, novi ideološki koncepti.

1. INTRODUCTION

It is interesting to note that fashion creators during the first half of the twentieth century are the people who have successfully enforced and worked in the past century – **Jacques Dusse, Paul Poiret, Madeleine Vionnet, Mariano Fortuny y Madrazo** and **Jeanne Paquin. Jacques Doucet** [1] also known during his lifetime by his fellow citizens Parisians as „the great magician of fashion”, is one of the creators whose influence over the creation and imposition of new fashion lines is crucial and emblematic. He still loves lavish decorations and expensive fabrics so common for the previous century, but he definitely tries to keep up with the new tendencies and upcoming fashion. Though rich consumers are decreasing from year to year, high fashion companies founded in the 1870s and 1880s will survive the new century but will eventually cease to exist as fashion houses only after the Second World War. It can be said that the merit of these coryphaeus is mainly that they manage to create their heirs who take not only the good taste but also the pursuit of the new and the unknown, and the main task is to prepare the fashion for the stormy transformations which will take place in the period between the two world wars. During this period leaders of opinion and models to be followed will again be the public figures known to hundreds from the theater scene and the thousands who watch them on cinema screens.

2. THE MOST FAMOUS FASHION DESIGNERS OF THE 20TH CENTURY

For **Doucet**, O'Hara mentions: „*He is glorified with delicate handling with pastel colors and with materials – especially silk and iridescent – and its ability to use the fur as if it is lightweight, flexible fabric* [2]” (Figure 1-5) Remarkable in his legacy is that he prepares and leaves behind „pupils” like **Paul Poiret** and **Madeleine Vionnet** – designers who make a significant contribution releasing the female body from the „slavery” of

the corset and the heavy, overloaded with decorative elements women costumes. Initially, these two designers, taking as a basis the classical legacy left by their teacher, modify the style and manage to make a giant step in the future of fashion, formed the main line called „release”, which will be one of the main axes that pierced fashion until the end of the XXth century.

For example, with regard to Poiret's overall work, O'Hara notes that: „*...Poiret only flirts with the basic form created by the corset for years, despite the claims that it has freed the woman from its chains*” – and further adds that „*his pretensions are not entirely unfounded. At the beginning of the century he brings the kimono into the fashion scene. Isidora Duncan, a connoisseur of his exotic, floating clothes, becomes his regular client. In 1909 he creates turbans, hegreys and shalwars inspired by the tours of „Russian Ballet ...*” [3] (Figure 6-9).

One example that shows how Poiret uses the heritage of the past in his work is the dress called „Hobble skirt” [4] (Figure 10). This type of dress exists since 1880 [5], but Poiret sees much more opportunities in it, than the purely technological, intuitively used by Mrs. Hart O. Berg. As far as the negative effects are concerned, one of the names – lameness (hobble) dress – is related to them: the numerous falls and the lameness gait, Poiret says in his excuse: „the chains” of the female legs should not be taken seriously and of course not in a literal sense! The designer cannot **force** a woman to wear the garment, but only offer it as a project” [6].

Here we'll try to give our point of view on the role and place of Poiret. Many of his „discoveries” at first glance can cause a controversy because their prototypes are encountered earlier. The important point in interpreting Poiret's contributions to the twentieth century fashion is to start from the conceptual positions on which he stands.

A designer like him clearly realizes the lawfulness that the revolution first occurs in the society and only then fashion gives its visible expression. This, on the



Figure 1-5.

Jacques Douce takes inspiration from the past from the paintings of XVIIIth century artists and costumes imitate the style of that era. The second row shows photographs costumes in style Modern. His clients include Sarah Bernard, Liana de Pouge, Caroline Otero, Julia Barthelet, Emilien Allenson and Cecil Sorrel

one hand, makes him conservative, but he realizes that once accomplished, the social revolution can give much more freedom to the creator if s/he proposes things that are tied to new social ideals. And here is no other way than the experimental one – samples

and mistakes. The experience for example, comes after his return from Royal Russia, where he sees many new things. Some of them are well accepted – for example, damasks for fabrics that have been named „style puses”, and others like women’s shawls, are wel-



Figure 6-9. – Models Paul Poiriet in oriental style and Empire style



Figure 10. – Paul Poiret's „Hobble” skirt

came not with an oath but with a scandal. His merits are precisely for the intense experimentation of that time, much longer, profound and fruitful. On the other hand, his „metr” (teacher) is so steadfast and unshakable that even „mistakes” or rather rejected models raise him in the eyes of an enlightened audience. The other field of the experiment is borrowed from the empire style, but it is also a conscious experiment - not the whole arsenal of the empire, but certain external features like the high waist, antiquity - the woman resembles a living sculpture. This experiment does not go to extremes, however, because the idea is a release from the former, but with the help of forms that have taken place in the history of fashion. An analytic marker for this is the color and the accessories - during this period, they are far from being an empire style [7]. As a confirmation of these reflections, we can look at one of the exhibits of the Kyoto Institute - the Oriental-style dress. It actually consists of two dresses - a lower white, typical of the protoporations of the apior, and a top, sewn in transparent fabric and embroidered with embroidery. For this dress the museum's collaborators write: „This eastern dress clearly represents Paul Poare as a person who uses eclectics” [8].

And if we look at the overall effect, it is a new conceptual and aesthetic basis that takes main elements of known past styles and uses them for new idea concepts and combines them with modern materials and accessories. Art deco influence affects the choice of silhouette, color and detail. They somewhat conceal the empire style's protomorphs, update them, and fit

into the general flow of the then fashion. What is important is the ability of Poire to select and combine past elements with modern ones so as to get a fashionable product that can be perceived by the audience.

Unlike Poiret, who initially worked at Dusse, then at Worth, **Madeleine Vionnet** began her career initially in London with Kate O'Reilly. Upon returning to France, she naturally finds herself in Paris and starts working with Madame Gerbe, who is one of the chief designers of “Kalo Sier”. At Duse, she began working in 1907 and stayed with him for five years. For her, O'Hara [9] does not fail to mention that „Vione is **one of the greatest designer innovators** of her time. She creates her models on miniature dolls dummies. An unsurpassed masterpiece of the **bias cut**, she orders her fabrics about two feet wider to draw them. She refuses the corset and uses diagonal stitches and **phagotting** [10] to achieve the simple soft shapes of her garment [11].

It can be said that in her creative work during these two decades, the 20s and the 30s, they are concentrated as protoforms of all those principles that will feed fashion in the coming decades, and that is so because in Viole's practice they are brought not only to their logical conclusion but also to their material and formal perfection. Due to her practical efforts and business, the popularity of “Halter” backless dresses is due [12] (Figure 11). Extremely and very successful for her tailoring practices



Figure 11. – Vionnet's invention the „Halter” neck dress



Figure 12-13. – Madeline Vionnet dresses

such as atlas, crêpe de chine, gabarin, croton and crepe, using them in the making not only for day dresses, but also for evening dresses and blouses that are so skillfully cut that she passes with a piece of fabric and no sleeves. She makes the next step, dressing the skirts of the costume also on a bias, and offers the folding jackets with side fastening. It also offers dresses sewn without buttons, so that the woman can dress them without help by pushing them over their heads (Figure 13). She uses separate pieces cut into strips, mostly of cloth grosgrain, which retain the shape of her dresses, even when made from the finest crepe that the fabrication industry offers at the time.

Vionne works by experimenting with the bias cut and stripe fabrics – something her colleagues will only return to in the 60s, and only to repeat her success. In her overall work, she achieves something that will be an unchanging ideal in the coming decades – a smooth natural shape with well-fixed

proportions, fabrics matched to the body so that the garment looks like „poured” on it (Figure 12 and Figure 14 left) – and all supported by impeccable proficiency the secrets of tailoring as a „craft” and unsurpassed technical performance of the suit from the veneer to the finishing seam.

It is understandable that when the modern style rules fashion cannot go without a certain amount of



Figure 14. – The famous bias cut (left) and Madeleine Vionnet herself with designer doll



Figure 15. – 1920's and 1930s Vionnet gowns



Figure 16. – Mariano Fortuny – Veil „Knossos” (left)



Figure 17. – Dress „Delphos” (right)

exotics. An example of this is the creativity of the designer of textiles and clothing **Mariano Fortuny and Madrasso** - Spaniard, born in Grenada in 1871. For about three decades - from 1901 to 1934 - he works in Paris, where he manages to patent his over twenty inventions, mainly in the field of stage lighting and fabric stamping. As part of the exotic activity, we must mention the gowns and cloaks created by this master, which are made of natural silk, but are colored with natural dyes that look like sewn in rich velvet. In 1906, he offered to the Parisian audience his original scarf called „Knossos” (Figure 16), inspired by the archaeological discoveries of the Cycladic islands. The article is a quadrilateral veil of fine thin silk that can be used similarly to the Indian sari - tightened around the body and attached as a dress or as an independent decoration of a dress.

Another exotic novelty patented by him in 1909 is a special pleating procedure that was applied for the first time in making his own gown called „Delphos” (Figure 17) – a straight, tight fitting body made of silk satin selected for the body, chosen for the goal in extremely rich colors. The new thing is that it is a „bat” type sleeve [13] (available also in a sleeveless option), and it is attached to a waist instead of a belt with a silk rope, ending with pendants. It's his idea the dress to show the female body just coming out of the water, and the pleats very well help making this idea visible. In all sorts of attire of Fortuny, his striving to emphasize the movement of the body – the

clothes he creates are oriented towards the kinetic display, as opposed to those of his colleagues, his contemporaries who are oriented towards the status quo.

Fortuny's exotic quests continue in his experiments with ethnic clothing, which he turns into lavish outfits: the Japanese kimono, the Turkish robe, the Indian Sari, and the North African bourné. They are embedded in European fashion thanks to the toilets on their basis, offered by the „tireless idalgo“, as often called by their colleagues. O'Hara paid his due respect to him, writing about him: „Fortuny, combines in one the artist and the designer, it is extremely wise about creating clothes patterns by combining color and fabric with the cut in a unique way that places him among the kings of fashion“ [14].

Another exotic creator in fashion at this time, which deserves attention, is the grandson of Hermes - Emil, who starts producing both male and female deer skin clothing. These attempts remain single to the present, but this is more about ecology than about fashion.

In order to be able to analyze successfully the pre-war years, as well as the period between the two world wars, we must also look at the work of **Jeanne Paquin**. In 1900, a very important event for her life and activity took place – she was appointed as the President of the Pavilion of Fashion at the World Exhibition in Paris. This is a truly significant event: an international exhibition is held in Paris – the world capital of fashion and it is the first time a pavilion for women's fashion, even more so that a woman is placed at the head of the organization. Judging by the results, such as the official report of the Director-General and the press articles, Jeanne Paquin is brilliantly successful in this world-class assignment and puts strong groundwork in the world fashion show.

Generally, she is conservative in her work and she keeps herself strong enough for the established trends – she suits the traditional S-shape silhouette. However, when an in-depth analysis of her overall activity both artistic and commercial - is made, it becomes clear that it is not Paul Poire, the „revolutionary fashionista“ but her are one of the most brilliant discoveries.

For example, in 1905, she offered a fashion collection based on the „empire style“, where she once again presented ladies' dresses with a high waist – this is a serious side step from the traditions prevailing during that time. In 1906, she was significantly ahead of Paul Poire, creating a fashionable „Japanese-style“ collection, in which the garment called a „khaki-kimono“ takes a fabulous place. Her practice of drawing ideas

from the Far East (Japan and China) outpaced similar ideas made by Poire. In this particular case, she very skillfully borrows from the traditions of Asian peoples in the decoration of her clothes with drawings of clouds and air dragons – motifs that have become common to China.

In 1907, company manager Isider Paken suddenly died and Zhana was forced to take on the unusual job of managing the business. Based on her feminine flair and Parisian pragmatism, she has also made a number of faithful decisions in this area that have brought her success not only as a model, but also as a businessman. Her first job was to attract her closest relatives to work in the company – in 1911 she joined as a partner the step-brother Anri Joire and his wife Susan. But earlier, as it reduced her creative time, she expanded her collaboration with a number of artists. The most famous names she has been able to attract are the already mentioned L. Baxter and besides him she works with Paul Irib [15] and George Barbier [16]

As the headmaster of the Paken Trade House, Joanne has implemented a number of innovations aimed at stabilizing the financial situation of the company, expanding the area and improving the strands of her business. During her time, a London branch was opened – something that has not been done since then by any trade house working in the field of high fashion. The subtlety is that only in sketches (rather than elaborate cuts) sent from Paris, London's own tailoring workshops, sew clothes for sale to the crown's subjects. This idea brings economic success to the firm, stabilizing its financial dossier, which opens up access to credit. This step was successfully repeated in 1912 when the Paken company opened analogous branches in New York and Buenos Aires, and two years later, almost on the eve of World War I – and in the Spanish capital Madrid, which also had a large share to spread the top French fashion in Spain. This commercial expansion was ended due to the outbreak of World War I.

Another successful step, which will be repeated many times by her colleagues over the decades, and which is successful in the twenty-first century, is that Jeanne freely presents her costumes of models to wear them during their participation in public events such as balls, soirees, matinees etc. She first realizes that this is a very successful marketing move for promoting and affirming the brand – nice clothes for beautiful women – the effect is incredible and today we would call it multiplicative approach. Mrs. Paken herself is also a woman with impeccable proportions of the body, she is known as one of the best models of her time and therefore understands the

model's psychology and is successfully benefiting from it. She is also the first fashion designer to set up her own sales points not only for accepting orders, but also for sales in all without exception (today we call it „total positioning”), major department stores in Paris and all major cities of the French province - Lille, Nantes, Bordeaux. The other novelty is that her products are also being offered in wholesale stores.

As a woman, who grew up in a Parisian family and received good home education and training, she understands the importance of music in people's lives. This prompts her to organize the first defile, in which the display of the models takes place under the sounds of music. The first one, conditionally called it a „defile-concert”, which Joanne settled in 1914 at the London Royal Theater. The Central English Press does not waste praises for it, calling it a „magnificent royal show”. Joanne Paken is the first to draw up some commercial records for her buyers, detailing not only their anthropometric measures, but also purposefully collecting, processing and analyzing information that will allow her to create new business contacts based on the old ones. For her, Joanne Paken, her contemporaries mention that she is an unusual woman – beautiful, elegant, charismatic; this is noticed not only by her colleagues and clients, but also by the French Government, who, for her activity at the Paris World Exhibition, rewarded her with the Order of the Legion of Honor. A lot of young people are working in the atelier of the company, who will continue the work of Paken, even after the company ceases to exist.

3. CONCLUSION

The first half of the XXth century especially the period around the World War II is the beginning of completely new, radically altered social relationships and views of life that do not seek the ideal, but make it possible for designers' personal pursuits and achievements to become an ideal, which is also a radical change of the fashion paradigm that dominated throughout the post-war period and continued even after the Millennium. Rational trends influence everything – from the number and types of ladies' suits to the childrens' and sportsmanship. Designers understand that the mass media and information in their business are also vitally needed as the needle and thread for the incarnation of their models. The individual vivid and memorable personal solutions that designers use in the first half of the XXth century rely on both the implication in fashion and the solutions proposed by their predecessors. Thanks to the enormous historical momentum and good masters and creativity, France remains a high fashion lawmaker,

but with the beginning of the second half of the XXth century, the emphasis has shifted to America, which relies on the large mass production of the advertising industry.

REFERENCE

- [1] **Doucet** begins his work in high fashion back in 1871. He not only successfully competes with Worth but also creates one of the most abounding and finest evening gowns of his time. His inspiration is drawn from the past – from the painting of the artists who lived and worked in the XVIII century – he is known for the remarkable borrowing by Vatto, Jacques de La Tur and Fragonar. The style „New Rococo” owes the development of its color range to him and the models of women costumes that he creates. Material that shows the most interesting of his work can be found on the electronic resource „Персонаж »Жак Дусе: незабытая роскошь прошлого”: http://brand-in-trend.ru/blog/detail.php?ID=1132084&SECTION_ID=466
- [2] **O'Hara**, quote, essay (composition), page 75
- [3] Again there page 157
- [4] The term „**Hobble skirt**” is descriptively translated as „chain skirts” or „skirts”, which comes from the use of a device that stiffens the front legs of the animals and restricts their movement. Similarly, a woman who carries a similar gender is very limited in the speed of her move. Further on, in the text of our study, we will stick to the original English term. One of the possible options for the appearance of Hobble skirt is the case that Mrs. Hart O. Berg has tied her skirt with a rope so she will not be torn during a flight she accompanies to one of the Wright brothers: *„Poiret may also have been influenced by observing the behavior of Mrs. Hart O. Berg upon the first aeroplane flight she took in October 1908 with Wilbur Wright, whereon she tied a rope around the bottom of her skirt to keep it from blowing up during the flight.”*
The quotation is on the electronic source Hobble skirt, date of visit 14.10.2018
http://en.wikipedia.org/wiki/Hobble_skirt
- [5] The statement of the date is from the same source as mentioned in the note 4.
- [6] Quotation: *„Returning to the Hobble Skirt, Poiret's boastful claim, in his autobiography, to have „shackled” women's legs should not be taken seriously - and certainly not literally! No designer can compel women to wear the garments he designs”*.

Electronic source: What is a Hobble Skirt?

<http://www.rosashoes.com/pages/what-is-a-hobble-skirt/7380>

[7] A typical example of similar combinations of colorful dresses with a high waist under the waist can be seen in the electronic source **Paul Iribe: Los vestidos de Paul Poiret**, date of access 14.10.2018 http://literaturafrancesatraducciones.blogspot.com/2011_07_01_archive.html

[8] A typical example of similar combinations of colorful dresses with a high waist under the waist can be seen in the electronic source **Paul Iribe: Los vestidos de Paul Poiret**, date of access 14.10.2018 http://literaturafrancesatraducciones.blogspot.com/2011_07_01_archive.html

[9] Again, p. 47

[10] **Fagotting** – a cross stitch that makes an open decorative bonding of two pieces of cloth when making ladies' dresses and other clothes, see O'Hara, quot. p.199.

[11] O'Hara, quot. p. 48.

[12] **Backless dress type „Hawthorn“** is one of the first steps in „exemptioning“ of the XXth century fashion. Holter is called the top of a dress or a blouse, which is tied at the back of the neck by knocking naked shoulders and back.

[13] **The „Bat“ sleeve**, also called the **„Dolman“**, is the extension of the dress corset (and also a lady's blouse or jacket). It does not have a specific part for the shoulder, thus the arm curve becomes very deep - from the waist to the wrist where it narrows. See O'Hara, quot. p.173

[14] **O'Hara**, quot. p. 205

[15] **Irib, Paul** (1883-1935) is a famous French painter-illustrator, born in Angouleme. He received his first education in Paris, but for 12 more years he began working as a printer in the notorious elite newspaper "Le Tan". At 17, he strengthens his painting gift, and his insightful look noticed the shortcomings of life, which became the themes of his satirical drawings, with which he collaborated with the humorous editions of Rur, Surri, L'assiette d'eur. The big blow that rises him at the top of the fashion illustration is his prepared catalogue called "Paul Poare's Dresses". He draws ads for both Peken Fashion House and Kalo Siro. From 1928 until his death he distributed his time between the satirical drawings printed in Le Temon and the design of jewelry for Chanel".

[16] **Barbie, Georges** (1882-1932) was born in Nantes. During the period 1908-1910 he studied at the Art School in Paris. He works mainly as a costume designer and illustrator. For over a decade, he has collaborated with publications such as Vogue, La Gaze du Bon Tone, Femina, Le Journal de la mod, Foye d'ar. He is strongly influenced by the Ar Nouvo style. Paken offers many of her fashion sketches of free-form clothes designed for women with flexible bodies and modern outlook.

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Rad primljen: 2.10.2018.

Rad prihvaćen: 3.12.2018.